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ABSTRACT

The purpose of this document is to assist museum personnel in developing appropriate exhibits, materials, and teaching procedures to ensure an exciting and informative museum experience for students. Objectives for the museum experience as well as ways to meet these objectives are presented. Sections of the booklet discuss: (1) presentation of educational materials; (2) ways that reading ability and skill level affect student achievement, motivation, and behavior; (3) vocabulary development; (4) exhibit labels; (5) questioning strategies; (6) museum tours; (7) effective learning in a museum; (8) teaching and learning principles for museums; (9) instructional material readability; (10) adapting materials for learners' ability levels; (11) comprehending written discourse; and (12) schema theory, comprehension, and retention. This booklet emphasizes that the development of effective materials geared toward the ability of the leaners is critical to the success of the museum experience. A 43-item reference list is appended. (CB)

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HOW TO WRITE EDUCATIONAL MATERIALS FOR TARGETED AUDIENCES

Saturday, November 7, 1987

Mid-Atlantic Association of Museums Conference

Saratoga Springs, New York

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The Museum Experience

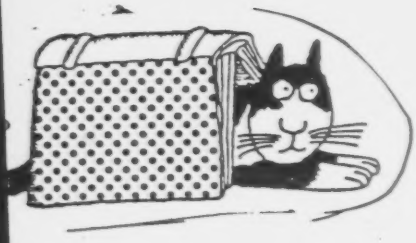
Museums are essential experiences for students. Museums should increase curiosity, motivate learning, and provide answers to the visitors as they make their own discoveries by observing, recording, comparing, contrasting, and reading. Many students need help with reading, focusing their thoughts, building conceptual frameworks, and associating their prior knowledge as they view various exhibits in a museum. This booklet is to assist museum personnel in developing appropriate exhibits, materials, and teaching procedures to assure an exciting and informative museum experience for all students.

Objectives for the Museum Experience

1. To develop an awareness of the museum visit as an enjoyable experience.
2. To develop the learner's skills for observing and understanding objects in the man-made and natural world.
3. To teach concepts about the created and natural world.
4. To equip the learner for independent study and observation on return visits.

Students acquire most of their knowledge by observing, classifying, measuring, gathering information, and making inferences. Used almost unconsciously by students, these methods are used consciously by scientists and teachers in the processes of research and discovery. The skills, for example, of a scientist are extensions of the abilities already present in every individual, and which, as they develop, enable each person to understand more about the world in which he lives. The museum's exhibits and classes should provide planned experiences to stimulate curiosity, develop different skills, and enable students to extend their knowledge of specific subjects into other areas. Students' natural curiosity can take root in a museum, as they explore and play, learning from the environment.

> Educational activities which aim to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate actual information is essential for students.



HÄGAR The Horrible by Dik Browne

HEY, TEARTOOTH! HOW ABOUT A GOOD OLD-FASHIONED SWORD FIGHT?
SORRY, HAGAR! NOT TODAY!
INSTEAD I THINK I'LL READ A GOOD BOOK!
READING! BAH!!
IF THIS READING CRAZE DOESN'T STOP SOON IT COULD MEAN THE END OF CIVILIZATION AS WE KNOW IT!
DIK BROWNE 10-12
DARN READING IS ALL OVER THE PLACE!
KEEP OFF THE GRASS
A LOT OF PEOPLE ARE TAKING IT UP!
IT'S A FAD!
WATCH THIS SIGN!
I NEVER LEARNED TO READ!
AND IT NEVER HURT ME!
STOP! BAD DRAGON AHEAD!

Defining Reading

There have been several major national reports that have recently given us a great deal of insight into the reading process. Becoming a Nation of Readers: Implications for Teachers (September 1986) provides guidelines for people who are developing a variety of materials for targeted audiences. These implications give the museum personnel clearer insights as they develop exhibits and reading experiences.

> "Reading is the process of constructing meaning from written texts. It is a complex skill requiring the coordination of a number of interrelated sources of information."

1. Skilled reading is a constructive process. "Reading is a process in which information from the text and the knowledge possessed by the reader act together to produce meaning. Good readers skillfully integrate information in the text with what they already know."

2. Skilled reading must be fluent. "Readers must be able to decode words quickly and accurately so that this process can coordinate fluidly with the process of constructing the meaning of the text."

3. Skilled reading must be strategic. "Skilled readers are flexible. How they read depends upon the complexity of the text, their familiarity with the topic, and their purpose for reading."

4. Skilled reading requires motivation. "As every teacher knows, motivation is one of the keys to learning to read. This motivation develops from the recognition that reading can be interesting and informative.

5. Skilled reading is a lifelong pursuit.

Presentation of Educational Materials

Students need a guided, structured overview of what museums are, what exhibits are telling them, and how to relate concepts to their prior knowledge. Becoming A Nation of Readers discusses a directed reading lesson and highlights the importance of the preparation stage. The vocabulary and the background information need to be clear to a student who will read a story, or tour a museum. The following summarizes a directed reading lesson:

1. In the Preparation stage, vocabulary and background information related to the story are discussed by the teacher and students.

2. In the Reading stage, students read the selection, which is sometimes divided into smaller segments, with each section preceded and succeeded by discussion, questions, or both.

3. In the Discussion stage, students have an opportunity to respond to the entire story as the teacher asks questions which review the story and its implications. The student needs to discuss the new concepts being introduced or reviewed in a museum.

Although preparation stage of reading instruction is known to improve comprehension, classroom observation has shown that this part of the lesson is most often skipped. When teachers use instructional time to build essential background knowledge, students focus their attention on the important aspects of their reading. This has a dramatic effect on their comprehension.

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PICTURES BY RICHARD EGIELSKI, FARRAR-STRAUS
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General Reading Factors As They Relate To The Behavior Of Mature Readers

Summaries of research reflect the following behaviors for a student to become a mature reader:

GENERAL FACTORS	BEHAVIORS
A. Interest, Attitude, and Valuing	1. Show enjoyment and appreciation of reading. 2. Choose to read at times over other pleasant options. 3. Use reading to satisfy and extend personal interests through a wide variety of topics and materials. 4. Willingly state a commitment to reading as a lifetime adventure.
B. Purpose	5. Read for specific purposes. 6. Use a wide range of purposes. 7. Use their own purposes as well as assigned ones. 8. Are always ready to change purposes when the need directs.
C. Rate Adaptability	9. Read at rates determined by their purpose and the difficulty of the material. 10. Have a variety of rates for whole selections or within selections.
D. Study Skills	11. Have mastered locational, reference skills. 12. Are adept at organizing information through listening, outlining, and note taking. 13. Interpret graphics. 14. Apply study-learning strategies for immediate recall and long-term retention.
E. Comprehension	15. Use thinking strategies at the literal, interpretive, and critical/creative levels. 16. Reflect on ideas presented. 17. Predict outcomes. 18. Tap into the writer's organizational plan. 19. Relate new ideas to old. 20. Use mental imagery.
F. Vocabulary	21. Use several strategies for identifying words and establishing meanings, including context, structural analysis, phonics, and/or dictionary. 22. Consistently enlarge their technical and general vocabulary. 23. Recognize multiple meanings and connotations in context.

In summary:

1. Readers construct meaning during reading. They use their prior learning and experience to make sense of the texts.

2. Readers predict, select, confirm, and self-correct as they seek to make sense of print. In other words, they guess or make hypotheses about what will occur in the text. Then they monitor their own reading to see whether they guessed right or need to correct themselves to keep making sense. Effective reading makes sense. Efficient reading does it with the least amount of effort and input. Rapid readers tend to have high comprehension because they are both effective and efficient.

3. Writers include enough information and detail so what they will write will be comprehensible to their readers. Effective writing makes sense for the intended audience. Efficient writing includes only enough for it to be comprehensible.

4. Three language systems interact in written language: the graphophonic (sound and letter patterns), the syntactic (sentence patterns), and the semantic (meanings). We can study how each one works in reading and writing, but they can't be isolated for instruction without creating non-language abstractions.

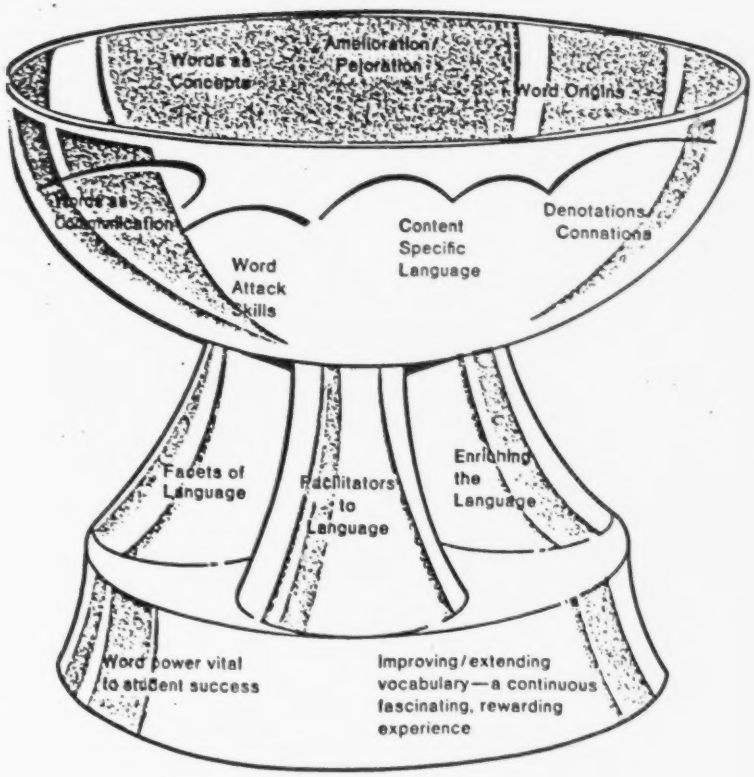
Enhancing Vocabulary Development

Learning the language that a student will face as they enter a museum is essential in order to understand concepts. Museums need to provide rich language and immerse students in print. Making connections with new vocabulary and language both orally and visually assists language learning.

Language learning is easy when it's whole, real, and relevant; when it makes sense and is functional; when it's encountered in the context of its use; when the learner chooses to use it. Museums with new language for students need to develop the thinking and learning process.

Language is both personal and social. It's driven from inside by the need to communicate and shaped from the outside toward the norms of the society.

Enhancing Vocabulary Development



Enhancing Vocabulary Development: A Cognitive Map

Language is learned as students learn through language and about language, all simultaneously in the context of authentic speech and literacy events. There is no sequence of skills in language development.

Language development is empowering: the learner "owns" the process, makes the decisions about when to use it, what for and with what results. Literacy is empowering too, if the learner is in control of what's done with it.

Language learning is learning how to mean: how to make sense of the world in the context of how our parents, families, and cultures make sense of it. Cognitive and linguistic development are totally interdependent: thought depends on language and language depends on thought.

In a word, language development is a holistic personal-social achievement.

Museums need to be language developers as well as teach concepts.

Labels

Labels are an essential part of museum exhibits. They assist the student in understanding concepts and new information. Labels need to be discussed and taught to young students. Questions need answered, and the viewer needs to hear the language and terms to understand the exhibit.

It is generally believed that people do not read museum labels because they are in motion, conversing with others, and interested in the next area of exploration. Therefore, to attract the reader's attention requires skill. Labels must be attractive, but should not overpower the objects. The size, shape, and amount of type must be carefully considered.

Research has proven that serif letters are read more easily than sanserif, and that mixed upper and lower case letters work more effectively than letters that are all the same size. Many studies about the museum visitor's use of labels are cited in the bibliography.

Labels can provide information and are especially effective when they explain what the visitor is looking at, how it was used, how it was made, and similar questions. Labels can also be effective when they ask questions, therefore directing the visitor's attention. At the Corpus Christi Museum in Texas, two

labels form the core of an exhibit of 20 objects. The question, "What is it?" is followed by the challenge, "Go to the museum and try to find the names of these objects." Whole families work together trying to determine the identities of the various objects, and answers are provided at the museum's information desk. The exhibit is effective because it allows voluntary education through voluntary activity.

Many museums have several different types of labels for single exhibitions. Introductory labels outline the theme and provide background information. Topical information labels are illustrated through headlines or state questions. Explanatory labels provide specific information on individual objects or on how to operate a piece of equipment. Obviously, the size of type or reading difficulty can vary accordingly. An exhibition using three or more levels of signs should carefully coordinate the signage so that it will work using any one level or none of them at all.

For example, in the exhibition What If I Couldn't? at the Boston Children's Museum, labels were prepared for children and adults. The information in the smaller print size label allowed adults to feel comfortable reading and interpreting for their children at appropriate levels. The following labels were used:

Titles (Large print):

WHAT IF YOU . . . COULDN'T HEAR AS WELL AS EVERYONE ELSE?

Labels for Children (Medium Size Print with Illustrations):

People might say that you were hearing impaired, hard of hearing, or deaf. The kind of sounds you could hear would depend on how much and what kind of hearing you had lost.

Labels for Adults (Small Print):

A person who is hearing impaired can have a loss that makes all sounds fainter, (listen to tape 1) but it is more likely that that person hears some kinds of sounds better than others (tape 2, 3, 4). Much of the time the loss involves higher pitched sounds, and, therefore, amplification or shouting may not help much. Speech might be heard, but not understood without a lot of concentration and visual cues, because some of the sounds are left out.

The basic purpose of labels is to help visitors look more closely at the objects or use the exhibit unit. In the process, the label perhaps may expand their store of knowledge and stimulate their imagination. Janet Kamien of The Children's Museum, Boston, suggests that improving museum accessibility for the handicapped improves conditions for the other visitors.

1. "Good sightlines for wheelchair users will usually be good sightlines for children.

2. Simplified language for deaf visitors will be better language for children, and in fact, your general audience as well.

3. Large lettering for visually impaired people will be great for children and for many older people too.

4. Tactile components you put in will definitely excite your entire audience."

Questioning Stategies

Seeking alternatives to lecturing, museums may focus on ways to have children discover for themselves, solve problems, indicate preferences, and observe and ponder relationships. Such approaches involve the children's curiosity and encourage them to return to the museum to ask more questions and to seek more answers. The asking and answering of questions is basic to problem solving. In a museum, this approach can be a most effective way to persuade the learner to view an object more closely.

Although the Socratic method of object interpretation is the most frequently used teaching technique, it is also the most often misused. The question may be inappropriate, rhetorical, or require too simple an answer. The ability to ask questions on several different levels and to encourage the viewer to observe the exhibit more closely takes patience and the capacity to analyze one's own thoughts and actions critically. Questions requiring "yes/no" answers can limit the children's observational skills. However, if the teacher is trying to check the student's knowledge of factual information, such as "Do all minerals have a crystal structure?", then this type of question can be effective. There are other ways to ask the same question. It could have been phrased, "What are some of the ways all minerals are alike?" This

question requires answers based on observed and learned information, and promotes a dialogue. In addition, more than one answer is correct. Learning how to use questions to promote thinking, stimulate creative ideas and focus attention on details and develop concepts can be accomplished with an understanding of how to use the strategy.

The teacher must know why the question is being asked. Purposeful questions require knowledge of the subject and a response to the students' levels of interest. Effective questioning strategies develop along the students' interests and questions. Questions can help students develop an idea, promote further understanding, change their attitudes, as well as test for learned information.

1. Memory questions can determine if certain information has been learned. The answers require recall, identification, yes/no answers, and definitions. Memory questions test whether facts and information are in place before moving on to a larger concept or more difficult information. Memory questions include "What kind of a spindle is this?" or "What time of year do the Hopi believe that kachinas leave the San Francisco peaks?"

2. A second approach for using questions is to see if students can put facts together to solve a particular problem. Through these questions, students learn to apply reason and explain relationships, integrating new information into their previous experiences. Examples of problem-solving questions include "Why does the spindle whirl in that shape?" or "How do you think this clay jar was made?"

3. A third questioning strategy encourages the stimulation of interest and creativity. There are no right or wrong answers in general, and such questions often involve many different types of answers. Students transfer new information and ideas, and then make judgments. Originality and predicting solutions to a problem are often encouraged through this questioning strategy. Examples of interpretive questions include "What sounds would you hear in this painting?" or "Why do you think this photographer decided to take this picture at this moment?" "What kind of food do you think they would eat, and how do you think they would live?"

4. A fourth strategy results in children evaluating, making decisions, and defending their selections and observations. Answering such questions requires students to organize information they have acquired, formulate an opinion, and be able to justify it. Often, using a particular perspective as a basis for the answers, evaluative questions require preknowledge and are based on a standard that has been established

or can be justified. Evaluative questions include "Why do you think people join religious communities such as Old Harmony?" or "Which of these environments -- tropical or antarctic -- would you prefer to live in and why?"

Museum Tours

When developing a museum tour it is important to use a variety of question formats, as each helps learners to observe in different ways and provokes thinking.

Constructing an effective question takes skill, and requires that the teacher know what learning is desired. Jargon and unfamiliar terms should be avoided and the wording of a question should be clear and direct. Students should be allowed time to answer the question. Questions should be posed one at a time, and not in a series, which could cause confusion as to which should be answered first. Reassurance that their answers are welcomed and correct engenders confidence in students and encourages them to respond more freely. When an answer is only partly correct, a skilled teacher will rephrase the question, using the correct information to create another question. Misinformation in a response can be helpful to docents, suggesting new tour needs.

Answers are as important as questions. Since students may observe things an adult would not see, the docent or teacher must notice the child who responds differently. The exploration of an idea or concept through questions should be designed so that the viewer examines materials more closely and observes the relationships with the objects. Not all questions need to have an answer -- there are mysteries in this world and in learning about it.

Carefully developed, questions and answers become a dialogue between the museum teacher and the children, and form the base of an inquiry or discovery program.

QUESTIONING STRATEGY FROM THE MINNEAPOLIS INSTITUTE OF ARTS

HOW PEOPLE LIVED: SAMPLE QUESTIONS

Cranach the Elder, Portraits of Moritz von Buchner and his wife Anna

(Fact)	1. What are the different textures you can find in these paintings?
(Fact Follow-Up)	2. How did the artist use line to describe the various textures?
(Interpretive)	3. What kind of people do you think these are?
(Evaluative)	4. Would you like to have lived in those times/ be dressed in that way?

Sander, Circus People

(Fact)	1. Who are these people?
(Interpretive)	2. Can you think of the jobs each one might have in the circus?
(Interpretive)	3. Why do you think the photographer decided to take his photograph right at that moment?
(Evaluative)	4. Each of you pretend you are going to take a picture. What will be in your picture? Where will you take it? Will you position the people and things in your picture or will you take the picture just as you see it?
(Evaluative Follow-Up)	5. How did you decide what you would include in your photograph?

Effective Learning In A Museum

Several types of learning can take place in the museum, ranging from developing awareness of an object's existence to transferring information about it to prior experiences. Old Sturbridge Village has prepared the following useful listing of the learning that can take place in a museum:

LEARNING	TOUR GUIDES CAN ASK
Observational skills	Look for evidence of . . . List all of the . . .
Comparing and contrasting	How is . . . different from one in your house?
Predicting	Suppose that . . . this house were in New Mexico; . . . the father worked in an office away from home . . .
Generalizing	Now that we have explored your house, too, what are you willing to say about . . . in both houses?
Exploring feelings	What possessions did the family value most highly? How does this room make you feel?
Developing concepts	Which things seem to go together?
Hypothesizing	Based on what we have seen, what are you willing to say about . . .?

Principles for Teaching and Learning for Museums

Museum programs must build on existing learning and utilize intrinsic motivations. Literacy is an extension of natural whole language learning: it is functional, real, and relevant.

Literacy develops from whole to part, from vague to precise, from gross to fine, from highly concrete and contextualized to more abstract, from familiar contexts to unfamiliar.

Expression (writing) and comprehension (reading) strategies are built during functional, meaningful, relevant language use.

Development of the ability to control the form of reading and writing follows, and is motivated by, the development of the functions for reading and writing.

There is no hierarchy of sub-skills, and no necessary universal sequence.

Literacy develops in response to personal/social needs. Children growing up in literate environments become literate before they come to school.

There is no one-to-one correspondence between teaching and learning. The teacher motivates, arranges the environment, monitors development, provides relevant and appropriate materials, and invites learners to participate in and plan literacy events and learning opportunities. Ultimately, it is the learner who builds knowledge, knowledge structures, and strategies from the enriched environment the teacher helps to create.

As teachers monitor and support the development of reading and writing strategies, learners focus on the communication of meaning. So there is a double agenda in literacy instruction. The students focus on what they are using reading and writing for. The teachers focus on development and use.

Risk-taking is essential. Developing readers must be encouraged to predict and guess as they try to make sense of print.

Museum programs need to integrate the existing school curriculum and extend concepts for students.

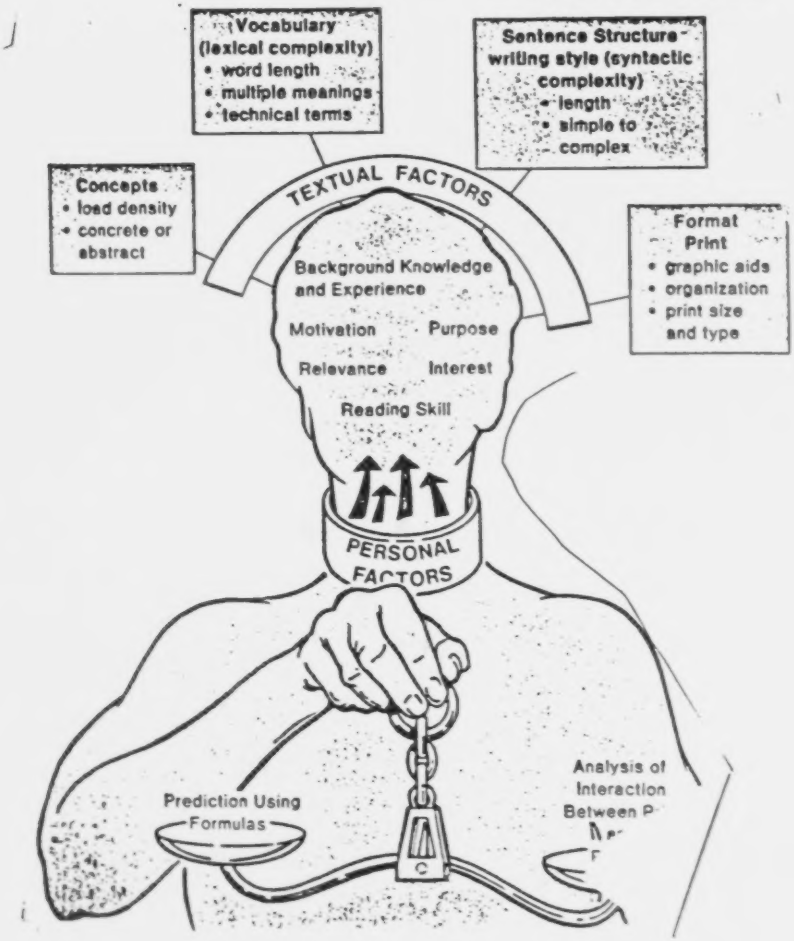
Reading Rates

The various rates of reading can be arbitrarily broken down into five types. Actual rates are approximate only.

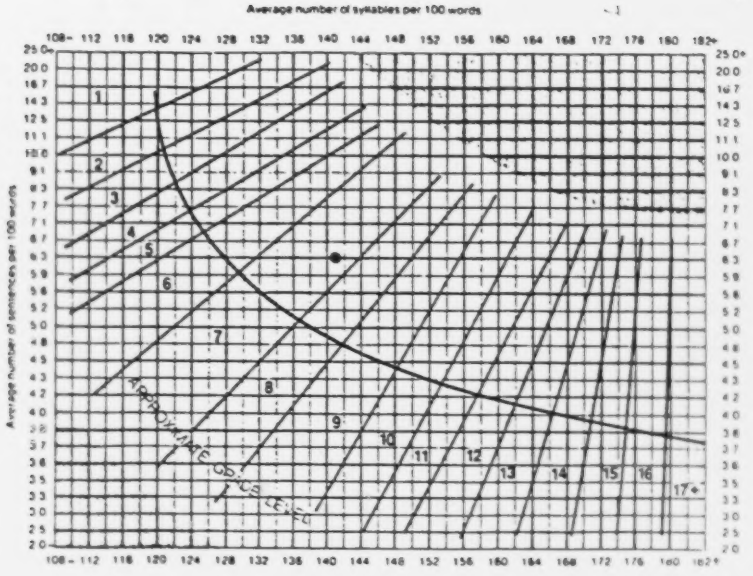
1.	slow/study.....	50 - 250
2.	average/normal.....	250 - 350
3.	rapid reading.....	350 - 800
4.	skimming.....	800 - up
5.	scanning.....	1,000 - up

What is a normal rate? The answer to this question naturally depends on a number of factors, but students reading average secondary material of medium difficulty can normally read at a rate between 250-280 words per minute, whereas upper elementary children may still be reading more slowly. However, effective readers will vary their rate depending upon their background knowledge. According to Albert Harris, a superior adult reader reading light fiction for pleasure and nonretention should be able to read at least 400 words per minute. A normal reading rate for more careful reading might be only two-thirds as fast as the most rapid rate, and at times it is desirable to slow down to less than one-third of the rapid rate.

Matching Print with Reader, Determining Readability of Instructional Materials



Determining Readability, or How Readable is the Text?:
A Cognitive Map



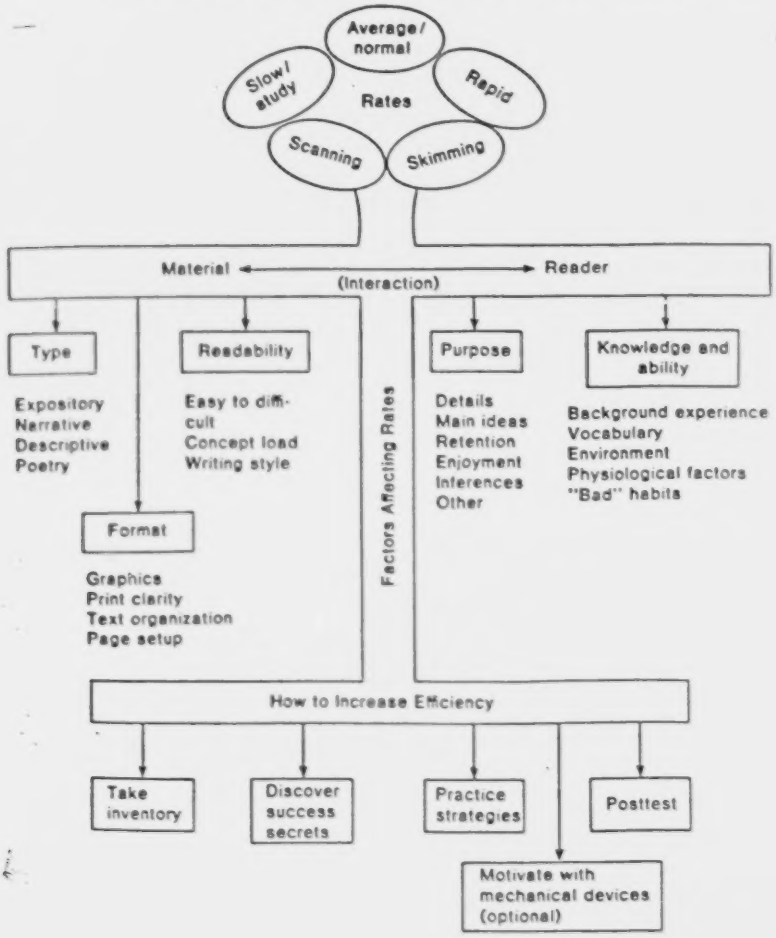
Expanded Directions for Working Readability Graph

1. Randomly select three (3) sample passages and count out exactly 100 words each, beginning with the beginning of a sentence. Do count proper nouns, initializations, and numerals.
2. Count the number of sentences in the hundred words, estimating length of the fraction of the last sentence to the nearest one-tenth.
3. Count the total number of syllables in the 100-word passage. If you don't have a hand counter available, an easy way is to simply put a mark above every syllable over one in each word, then when you get to the end of the passage, count the number of marks and add 100. Small calculators can also be used as counters by pushing numeral 1, then push the + sign for each word or syllable when counting.
4. Enter graph with *average* sentence length and average number of syllables; plot dot where the two lines intersect. Area where dot is plotted will give you the approximate grade level.
5. If a great deal of variability is found in syllable count or sentence count, putting more samples into the average is desirable.
6. A word is defined as a group of symbols with a space on either side; thus, *Joe, IRA, 1945,* and *&* are each one word.
7. A syllable is defined as a phonetic syllable. Generally, there are as many syllables as vowel sounds. For example, *stopped* is one syllable and *wanted* is two syllables. When counting syllables for numerals and initializations, count one syllable for each symbol. For example, *1945* is four syllables, *IRA* is three syllables, and *&* is one syllable.

Edward B. Fry's Graph for Estimating Readability - Extended

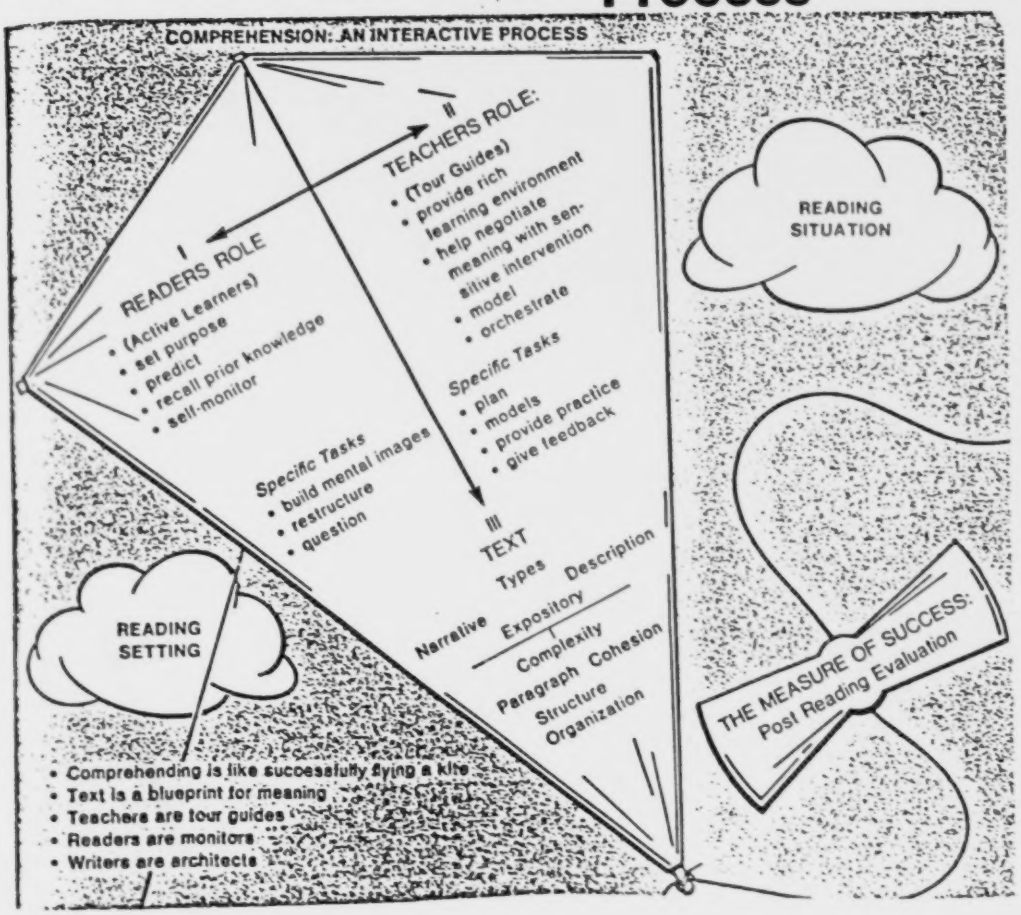
From "Fry's Readability Graph: Clarifications, Validity, and Extensions to Leve 17," by Edward B. Fry, Journal of Reading, December 1977, p. 249.

Adapting Rate for Effective Comprehension



Adapting Rate for Efficient Comprehension:
A Cognitive Map

Comprehending Written Discourse: An Interactive Process



Comprehending Written Discourse -- An Interactive Process:
A Cognitive Map

Since reading rate is related to thinking rate, it is not helpful to try to read faster than ideas can be assimilated. When asked how fast one should read, the answer usually is "faster than you read now."

Scanning, on the other hand, is the fastest rate for getting prespecified facts or items. If scanning for a term, date, or fact, the eyes move very rapidly until the item is found, then the rate is reduced, and the sentence or surrounding sentences are reread to verify the findings. Scanning is useful when trying to find something in a text to answer a specific question; when locating a phone number; or reading transportation schedules, newspaper ads, the card catalog, guide words, or references.

Schema Theory, Comprehension, and Retention

1. What students already know affects what they will learn from reading. The reader's prior knowledge interacts with text to create psychological meaning. Background knowledge determines the interpretations made from text. Researchers refer to prior knowledge as knowledge structure, scripts, frames, or schemata (plural for schema). Schemata are frameworks for interrelating different elements of information about a topic. Comprehending a message involves constructing a correspondence between an existing schema and the elements in the message. That is, the schema is a framework of expectations. It allows the reader to take what is directly perceivable and to make inferences about its unseen features.

2. Both concept-driven and data-driven processes are necessary in comprehending text. A concept-driven process calls for activating schemata and applying them in setting expectations for reading and for filling gaps in one's schemata with information read in the text.

3. The deeper a person processes text, the more he or she will remember and understand it. The deep-processing thesis rests on two strategies for understanding text -- elaboration and the use of the author's organizational framework. Elaboration is an embellishment of text; readers accomplish it by drawing upon their prior knowledge, making inferences, paraphrasing the text in their own language, and relating it to their own purposes.

   Deep processing using the author's framework requires that the reader identify the patterns by which the text is organized -- narratives, for example, are most often organized by general structures, such as setting, characterization, theme, key episode, and resolution of a problem

that motivated the character to take action. Expository texts are usually organized by use of certain patterns for ordering statements -- presenting facts and details in relation to more general and important statements, for example. Readers process more deeply when reading narratives by relating specific events and details to the general structure. Similarly, when reading expository selections, readers achieve deeper processing when they find the connections among supporting details, examples, main ideas, and high-level abstractions.

4. The context in which reading occurs influences what will be recalled. Important text elements are more likely to be learned and remembered than less important events. The context in which one is reading, including purpose and perspective, affects one's judgment about the importance of upcoming text elements.

Prior knowledge and attitude constitute major contexts for comprehending. Wrestlers' and music majors' recall after reading the same text, for example, was found to evidence the selectivity patterns of each group's prior knowledge and interest. Individuals with a strong stand on a particular issue (ego-involved individuals) will interpret statements about that issue differently from those without a stand.

In brief, reading comprehension as process involves actively constructing meaning among the parts of the text and between the text and personal experience. The text itself is but a blueprint for the creating of meaning. Comprehension and retention are enhanced by strategies for relating text with personal knowledge and experience.

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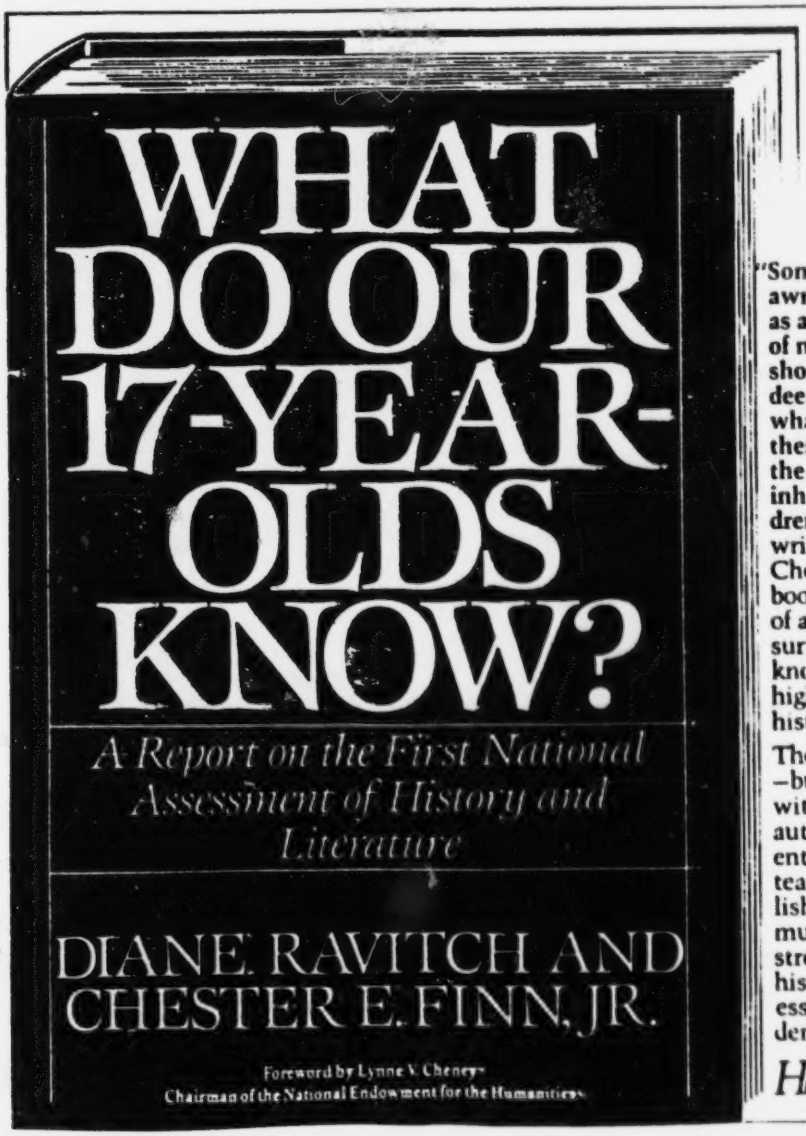
WHAT DO OUR 17-YEAR-OLDS KNOW?
A Report on the First National Assessment of History and Literature
DIANE RAVITCH AND CHESTER E. FINN, JR.
Foreword by Lynne V. Cheney
Chairman of the National Endowment for the Humanities

"Something is gravely awry....Our 11th graders as a whole are ignorant of much that they should know....We are deeply uneasy about what it portends for these boys and girls, for the society they will inhabit, and for the children *they* will rear," write Diane Ravitch and Chester E. Finn, Jr. Their book presents the results of a headline-making survey that tested the knowledge of American high school students in history and literature.

The results are shocking—but the fault is not with the students. The authors show how parents, policy-makers, teachers, librarians, publishers and the media must work together to strengthen knowledge of history and literature—essential to citizens of a democratic society.

Harper & Row

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